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Dorothy Ford
Loyola Marymount University

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**The Greatest Perfection:
Spatial Aberrations in Sesshu's Long Scroll**

Dorothy Ford

Art History 428

Professor Harper

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Sesshu Toyo's *Long Scroll* (now in the Mori Collection) uses aberrations in spatial logic to make the viewer's encounter experiential, not logical, and to challenge the fallacious dualism of rational thought. Because his landscape cannot be processed logically, Sesshu seems to have utilized the microcosm of a landscape painting to demonstrate reason's inadequacy in addressing the problems of the macrocosm. Those aberrations thus share their functions and methods with the *Zen koan*, and can be considered a sort of 'visual' *koan*. Like other *koan*, they encourage the disciple to transcend logic and seek a non-dualistic perception of the greatest problem of all: human suffering.ⁱ

Sesshu Toyo was a Zen priest-painter of Muromachi Period Japan.ⁱⁱ He is considered one of the greatest painters in Japanese history and was thus greatly respected throughout his lifetime as a wise and reputable Zen scholar.ⁱⁱⁱ So wide is his influence that many disparate schools of painting called him their founder.^{iv} He is best known for his *sumi-e* or black ink landscapes.

Sesshu and his contemporaries painted with very different expressive intentions than their Western counterparts, with whom the reader may be more familiar. As Titus Burckhardt explains in his comparative treatise on sacred art of the East and West, the Eastern landscape painting traditionally "exists ... for the painter himself; it is a method for actualizing contemplative intuition."^v Francois Cheng describes the Eastern landscape as a "reflection of one's soul,"^{vi} and Mizuo Hiroshi adds to the definition claiming that they also express "Not actual landscapes but the universal soul hidden in all mountains."^{vii} Thus the Zen landscape is intimately tied to the spiritual landscape internal, as well as external, to the painter himself.

The *Long Scroll* is just such a landscape, a masterpiece^{viii} that depicts, as is traditional in Eastern Landscapes, the flow of the four seasons. It is the longest (about 51 feet long and 1 ¼ feet wide)^{ix} of Sesshu's three surviving *makimono*, or horizontal scrolls. His broadest and most exhaustive work,^x it reflects his experiences with Japan's landscape as well as that of China,^{xi} as he was one of the first Japanese painters to visit the holy land of Zen, although that journey took place sixteen years before he began the scroll.^{xii} The *Long Scroll* was created, according to its inscription, in 1486, when Sesshu was sixty-seven years old.^{xiii} Age was considered an important part of the mastery of both Zen and painting,^{xiv} so his advanced age added to the landscape's importance.

The *koan* mentioned above was one of the most important modes of teaching in Sesshu's faith tradition. The term '*koan*' refers to a question posed to a disciple, an answer to a disciple's question,^{xv} or a saying of the great masters that, as Zen scholar Alan W. Watts explains, "admits no intellectual solution; [its] answer has no *logical* [sic] connection with the question."^{xvi} The master asks or answers one of the questions with the intent of unfurling the psychology of Zen in the initiate's mind.^{xvii} One famous example that Watts presents asks: "A long time ago a man kept a goose in a bottle. It grew larger and larger until it could not get out of the bottle any more; he did not want to break the bottle, nor did he wish to hurt the goose; how would you get it out?"^{xviii} One can clearly see that the *koan* is characterized by paradox and contradiction. The disciple is presented with two choices, but neither of them is truly possible.^{xix}

D.T. Suzuki describes paradox and contradiction as two of the six central methods of Zen teaching,^{xx} and its presence is a common element in the *koan* and Sesshu's famous scroll. The tendency toward paradox emerges in subtle, but undeniable aspects of the

Long Scroll. Specifically, Sesshu's negotiation with space demonstrates intentional inconsistencies. The aberrations in spatial logic, like the *koan*, present a dilemma without a logical solution.

When examining the organization of space in Eastern landscape painting, one must know that space was completely subordinated to "soul." In his analysis of Sesshu's compositional strategies, Mizuo Hiroshi writes, "space and composition were simply accessory to the main purpose of.... representing the soul of nature in the forms of landscape."^{xxi} Here it is helpful to consider Burckhardt's description of Western landscapes as more "architectural," and Far Eastern ones as more "contemplative" in their constructions of reality.^{xxii} It is therefore difficult to discuss perspective and proportionality as 'regular' or 'irregular' in Asian art, as the scenery is not completely defined. At the same time, one can take a more intuitive approach to the perception of space. Such an approach would bring out elements that do not deviate from some mathematical orthodoxy, but disturb our understanding of a space. 'Spatial aberration' is here used to refer to such instances.

Conventional 'perspective' in Asian paintings generally places distant objects toward the top of the painting, nearer objects toward the bottom, and does not change the size of those objects to suit their relative positions.^{xxiii} However some artists, including Sesshu, did decide to reduce proportions to indicate spatial recession (see fig. 3), although never in a mathematical sense. For example, Mizuo describes proportional perspective as fairly consistent in the Ohara scroll. However, it becomes less consistent in the *Long Scroll*. That is to say, Sesshu seems to intentionally pair consistent proportion

with inconsistent proportion in order to unsettle space through the clever use of aberration.

A clear example of inconsistency in the observation of proportion can be found in figure 5. A mountain path winds through a cliff-side above a village celebration. Four twisted trees grasp at the angular rock. The tree at the lower right seems closer to the viewer, the upper-left tree farther. The closer tree is rendered somewhat larger than the farther tree, as one might expect. Yet, when one examines the three figures that walk the path, visible through circular openings in the cliff, their size is quite equal to that of the closest people down below. Some elements of the image are proportionally recessed, while others are not. Inconsistency in the use of proportional recession de-stabilizes the picture plane with spatial ambiguity.

Another moment in the *Long Scroll* that clearly flouts proportion in such a way is found toward the right side of figure 1. The foreground and middle ground trees become progressively smaller and observe relatively consistent proportions. Yet, while the distant trees are certainly smaller than the foreground and middle ground trees and the closest among them overlap in a way that seems sensible, the distant trees begin to spread vertically, seeming closer to the traditional Chinese model of organization. Although that could be interpreted as a strategy to emphasize the diagonal composition, Sesshu had no need to abandon overlapping. As the trees recede, topographical reality seems to unravel into transient mists.

A foreground chrysanthemum tree is the next element the eye encounters and, although it is not completely incongruous with the previous elements, it seems to pull the viewer into an entirely different space, not a continuation of the previous one. This

transition from vista to foreground is an example of a traditional Chinese technique that Burckhardt calls “progressive vision.”^{xxiv} He claims that seamlessly integrating various viewpoints creates an image truer to one’s experience in nature than keeping the frame “artificially arrested on a single ‘viewpoint’,” adding that the overall effect is a “synthesis of space and time.”

Whether one understands the change in viewpoint as effectively a transition to another space or simply a shift within the same space, the tree ties itself to the previous^{xxv} space compositionally. Its v-shaped branches invite the eye to return to the previous elements, as it mimics the ‘v’ of fog that penetrates those elements. It is the first of many ‘regressions,’ whose role will be addressed in the conclusion.

Unlike proportional recession, atmospheric perspective has been carefully implemented by Chinese landscape painting since its inception.^{xxvi} Burckhardt attributes the careful rendering of atmosphere to the fact that the Asian painter “is never unconscious of the non-manifested; the least solidified physical conditions are for him the nearer to the Reality underlying all phenomena.”

Atmospheric perspective is thoughtfully employed and violated in the *Long Scroll* as well. In figure 3, one sees examples of its use as well as its intentional abandonment, concurrent in a single passage of the scroll. The far shore in the background, for example, evinces Sesshu’s ability and will to manipulate the quality of line and texture to indicate recession. Yet in the center of the passage the middle-ground and foreground are pressed to the front of the picture plane with their ambiguous line qualities. In the middle-ground, there is a vertical cliff edge, overlapped by a diagonal rock formation, which is then overlapped by a gentle slope obscured by mist. The vertical cliff as well as the diagonal

formation display the bold, angular lines that characterize Sesshu's rocks. Yet the slope that is understood to be closer to the viewer is defined by a much softer, hazier line. Similarly, much of the foliage that peeks out from behind the slope is defined by bold strokes. One might attribute such a phenomenon to the mists that swirl throughout the composition, but if such were the case, the trees would be likewise obscured. The foreground cliff that juts into the mist, surmounted by a stand of trees and a small structure, seems to hang amid the fog, further creating a mystically illogical space.

Another inconsistency seen often in the *Long Scroll* is the presence of nonsensical overlapping. An example can be found if one returns to the village celebration in figure 5, where aberrations in proportion were previously discussed. A path seems to wind through a mountain, exposed in three places by openings in the rock. The rock formation seems separated into three tiers that recede progressively from us. The closest has four gnarled trees clinging to it, three of which overlap it and one of which is overlapped by it. That tree, whose top branch is understood to be behind the cliff, has lower branches overlapping the next two tiers. Here the treatment of space is 'sensible.' Those two tiers, however, are very ambiguous in the way they overlap each other. Where they emerge from the houses and foliage below, the lines and shadows seem to imply a concave shape overlapped by a lighter rock formation. The lighter rock formation opens to reveal two people on the path above. However, that other concave formation appears convex at its right edge and overlaps the path in the cliff at its top-right tip. Which rock formation is closer to the viewer? There is no logical answer to the visual paradox. Additionally, the path itself, when examined closely, could barely line up when one considers the way the different sections of it have been angled.

As though the convoluted rock formation were not ambiguous enough, it is one of many cliffs and mountains that seem to disappear into sky. The disappearing shapes are an important method of unsettling the spatial construction of the landscape. When one examines the negative space in the upper-left corner of the village vignette (see fig. 4), does one see mist or rock? Such ‘mist-rock’ configurations are the most overt examples of aberration from spatial logic and perhaps the most compelling. There is absolutely no rational explanation for the paradox presented. One might propose that fog obscures the cliff’s edge, but no mist is so very absolute, in our world or that of the Asian landscape painting.^{xxvii} It is also possible that progressive vision is responsible, but foreground elements connect the mist and the rock as parts of the same vista. Figures 1, 2, and 3 present other notable examples of that ‘mist-rock’ configuration. All of them seem to challenge the viewer with a paradox. Like the *koan*, the paradox suggests two alternatives that are equally impossible. The message becomes clear when one considers the way the elements defy dichotomy, challenging what Zen calls ‘dualism’.

‘Dualism’ is a characteristic of rational thought, and rational thought is treated with caution by Zen. Suzuki explains, “The time comes when traditional logic holds true no more, for we begin to feel contradictions and splits and consequently spiritual anguish.”^{xxviii} Watts proposes, “Like morality, the mind (intellect) is a good servant and a bad master... Zen aims at controlling and surpassing the intellect.”^{xxix} He then returns to the goose-bottle *koan* introduced above, stating, “As in the case of the goose and the bottle, the intellect, like the bottle, is not destroyed.”

The relationship between rational thought and dichotomy can be difficult for Westerners unfamiliar with Zen. Suzuki artfully describes it thus:

According to the philosophy of Zen, we are too much of a slave to the conventional way of thinking, which is dualistic through and through. No “interpenetration” is allowed, there takes place no fusing of opposites in our everyday logic... Black is not white, and white is not black. Tiger is tiger, and cat is cat, and they will never be one. Water flows, a mountain towers. This is the way things or ideas go in this universe of the senses and syllogisms. Zen, however, upsets this scheme of thought and substitutes a new one in which there exists no logic, no dualistic arrangement of ideas.^{xxx}

In Sesshu’s composition we see mountains simultaneously ‘tower’ like the idea of ‘mountain’, and hang or drift like the idea of fog. The traditional conception of fog as a hovering, transient element and of mountain as a static, enduring one are thoroughly dualistic. Such ‘mist-rock’ configurations create a kind of “interpenetration,” forcing the viewer to abandon dualism and see the oneness of all things. Likewise, the problematic perspective and overlapping, which lead to ‘near’ and ‘far’ interpenetrating each other, express a world beyond ideas. An extension of the tradition of ‘progressive vision,’ it creates a truly experiential space where one must surrender a logical reconstruction of a landscape in their minds and simply experience the forms and accept their reciprocal becoming.^{xxxi}

‘Non-dualism’ is not simply a merging of two concepts; it is the abandonment of a logical construction of the world that necessitates the concepts themselves. It is an alternative to the dualism illustrated by the ‘four propositions’^{xxxii} (*catushkotika*) that Suzuki describes:

“It is A”; 2. “It is not-A”; 3. “It is both A and not-A”; and 4. “It is neither A nor not-A.” When we make a negation or an assertion, we are sure to get into one of these logical formulas.

To avoid such fallacies, one must consider the ‘mist-rock configuration’ outside of the formulas. Hence what one sees is not both rock and mist; nor is it neither rock nor

mist. To the non-dualistic consciousness, 'rock' and 'mist' cease to exist, as they are constructions of the human mind, not a part of the reality of nature. When a disciple can achieve that mode of perception, it leads to enlightenment, or *satori*. The eighth-century master Chih of Yun-chu discussed *satori* as a non-dualistic understanding of the Buddha nature within every being:

[The Self-nature] is from the first pure and undefiled, serene and undisturbed. It belongs to no categories of duality such as being and non-being, pure and defiled, long and short... To have clear insight into this is to see into one's Self-nature... seeing into one's Self-nature is becoming the Buddha.^{xxxiii}

The *koan* is intended to push a person beyond such fallacies and help them achieve *satori*. Watts describes the process as a painful one.^{xxxiv} A disciple would often spend a year or more upon one *koan*, traditionally submitting a response to his master every week. Every week the master would tell the disciple he was wrong. Watts explains that the *koan* makes a rather abstract issue an urgent, "immediate reality," and until the disciple can strip himself of thought, that which most beings cling to as the last defense, his struggle is desperate, likened to "a ball of red-hot iron stuck in one's throat."

Zen proposes that the logic that keeps the disciple from solving the *koan* is a self-imposed curse that binds humankind to suffering. Watts illustrates the idea with another *koan*.^{xxxv} "To the question, 'How shall I escape from the Wheel of Birth and Death?' a master replied, 'Who puts you under restraint?'" That precept will come into play later in our analysis.

The last aspect of the *koan* one must understand before he or she considers the similar mechanics of Sesshu's spatial aberrations is that of repeated 'knocking.' Watts claims that, "As Zen masters describe it, [the *koan*] is a brick with which to knock at a

door; when the door is opened, the brick may be thrown away, and this door is the rigid barrier which man erects between himself and spiritual freedom.”^{xxxvi} The image will serve as a useful analogy when considering the repetition of elements in Sesshu’s work.

The intensely experiential quality of Eastern landscape painting mentioned above permeates every stylistic aspect. The landscape painting, as Watts explains, “never wastes energy in stopping to explain; it only indicates.... The bare essentials without elaboration. For Zen is to see life for oneself and, if the philosopher and artist describe all that there is to be seen, their descriptions become so easily a substitute for firsthand experience.”^{xxxvii} Thus the Eastern landscape goes beyond the ‘architectural’ approach to portraying nature, instead evoking out the viewer’s own previous experiences^{xxxviii} and shaping his or her perception of experiences to come.

For example, Gericault’s *Raft of Medusa* does not ‘indicate’ water—it forcefully explains every frothing wave. In contrast, the placid curves that “only indicate” the constant but gentle rise and fall of water in Sesshu’s *Long Scroll* (see fig. 3) evoke the viewer’s own memories of water lapping against an angular ocean cliff. By eschewing detail that ‘explains,’ Sesshu has given the viewer hints that imply, inviting our spirit to fill in the rest with a memory more visceral and genuine than any of Rubens’ swirling seas graced by nymphs.

Sesshu’s work suggests how an enlightened being understands the interaction of landscape elements. Instead of giving us a pale, second-hand experience with nature, as one might have with a frivolous Antoine Watteau painting, he beckons us to experience nature in different ways. In a sense, unlike artists who present an accurate topography of

the earthly world they have logicized, Eastern artists seek to change the topography of the viewer's soul.

The evocation of memory and call to experience bridges the gap between the landscape as a microcosm and the greater macrocosm of the universe. In traditional Chinese landscape painting, it was believed that the act of applying ink to paper in a single brushstroke was governed by the same yin-yang relationship that created our universe. As Cheng puts it, "In the eyes of the Chinese painter, the execution of the brushstroke is the link between humans and the supernatural,"^{xxxix} like "the original gesture of creation... the act of executing the stroke corresponds to the very act that draws the one forth from chaos and that separates heaven and earth." Without elaborating upon the complex role of vital breaths, the One, the Two, and the Ten Thousand Existents, one can still understand the creation of a landscape painting as a microcosmic reflection of the macrocosm of the greater universe.

The *koan* similarly creates a microcosm that facilitates the disciple's understanding of the macrocosm.^{xl} The problem of *dukkha*, or human suffering, and *samsara*, its perpetual cycle of continuation through death and rebirth, took Shakyamuni himself a good deal of time to solve. To approach it in itself is impossible for the newly inducted disciple. The *koan*, however, condenses the senselessness and illogical nature of suffering into a microcosm that a disciple can negotiate. As Watts puts it, the *koan* can be "taken [as] a way of presenting in miniature the giant *koan* of life, the great dilemma and problem at which every being is working, however unconsciously."^{xli} Watts' analysis of the goose-bottle *koan* as a microcosmic expression of the problem of human suffering is particularly helpful here:

The goose represents man and the bottle his circumstances; he must either abandon the world so as to be free of it, or else be crushed by it, but both of these alternatives are forms of suicide. What purpose is to be served by abandoning the world, and what can we achieve if we allow it to crush us? The moment [the disciple finds the way through] there comes the flash of Satori; the goose is out of the bottle and the bottle is unbroken, for suddenly the disciple has escaped from the bondage of his own imaginary prison—the rigid view of life which he himself has created out of his desire for possession.^{xlii}

The *koan* allows the disciple to free himself from the false and self-imposed restraints of rational thought. Logic can catalogue human suffering, and perhaps even explain it, in its own dry sort of way. But reason is utterly inadequate when the human spirit faces the immensity and senselessness of *dukkha* and *samsara*; Hence the “spiritual anguish” Suzuki describes above (p. 7). When approaching the great question of human suffering that all Buddhists (and arguably all people of faith) grapple with, Zen recognizes the meaninglessness of pain, the irrationality of it. Thus, where logic fails humanity as the sole method of coping, Zen presents a different sort of consciousness. The paradox is a way of making the meaninglessness apparent upon a small scale. Zen teaching rests upon the precept that if one can achieve a consciousness that transcends the bounds of dualistic rationality in order to solve the microcosmic paradox of the *koan*, one automatically applies that consciousness to “the giant *koan* of life,” the inexhaustible paradox that is the universe.

Sesshu’s *Long Scroll* applies the same principle to the disciple’s perception of the natural universe and the interaction of its elements. Through the microcosm enclosed in his picture plane, Sesshu uses visual paradoxes to draw the viewer toward enlightenment. The length of his scroll allows for the repetition of these paradoxes, which, coupled with

regression of line, creates a repeated 'knocking' at the 'barrier' that stands between the disciple and freedom.

One could even venture that Sesshu's 'visual *koan*' reach beyond the potential of their verbal counterparts. The verbal *koan* is forever limited by the fact that it is expressed in words. According to Suzuki, the fifth patriarch once said, "Everything that has a name thereby limits itself."^{xliii} Words warp and constrict the vital truth of Zen and, if Zen were only communicated through words, it would be lost to the "tyranny and misrepresentation of ideas."^{xliv} When the *koan* first began as a Zen teaching method, it was the teacher's ability to predict the disciple's state of mind and the words that could free him from it that made the *koan* effective.^{xlv} Over time it became, like most traditions, ritualized. Disciples were given conventional *koan* that had been uttered by great masters centuries before. The vitality and purity of Truth in the Zen tradition comes directly from its existence as an experience, not from a sequence of words. The verbal *koan* always ran the risk of suffocating the vitality. The painting, however, is inherently a visceral thing and can more easily reach beyond logic, beyond thought, into the recesses of a person's spirit to draw out the eternal Truth that lies within all beings. Sesshu seems to have recognized that brilliant fact in his creation of the *Long Scroll*.

Sesshu's use of the 'visual *koan*' seems also an act of compassion and wisdom, consistent with the soul of a great teacher. To frame the challenge to transcend logic in something that is inherently logical, inherently tied to 'concepts,' is to trap the disciple in a painful process of discipline. Arguably, the painting beckons and teases the spirit toward truth where the *koan* wraps the disciple in delusion until he suffers enough to let go.

The contrast between the two methods brings to mind a popular myth regarding Sesshu's childhood. Little is known about the artist's early life, but it is popularly believed that he was a rather recalcitrant child. One day during his upbringing at the monastery, it is said that "after a particularly trying day his instructor was forced to punish him by tying him to a temple post. At the end of a few hours, Sesshu cried so bitterly that tears fell to his feet. Thereupon, with the tears as ink, he drew such a realistic rat in the dust that the rat came to life, gnawed at the ropes, and set him free."^{xlvi} If Watts' 'hot iron in the throat' image is any measure of the sensation of working on a *koan*, the exercise seems quite comparable to the whipping post here described. Perhaps Sesshu's landscapes are so vivid and pure that they transgress the boundary between the microcosm and the macrocosm, freeing us all from the shackles of delusion.

ⁱ Because this paper is expository and written within the normative discourse of academia, it must apply reason to that which is unreasonable. I can only attempt to introduce one unfamiliar with Zen to the tradition's precepts and methods, and examine how the *Long Scroll* uses some of those methods to pose questions to its viewers. I only hope my paper will prompt readers to seek responses to those questions themselves.

ⁱⁱ Elise Grilli, *Sesshu Toyo, 1420-1506*, ed. Tanio Nakamura (Rutland, VT: Charles E. Tuttle Company, 1959), 3.

ⁱⁱⁱ "Only with extreme spiritual endowments can a painter rise above his craft in a land where almost every ordinary man is something of an artist." *Ibid.*, 9.

^{iv} Jon Carter Covell, *Under the Seal of Sesshu* (New York: Hacker Art Books, 1975), v.

^v Titus Burckhardt, *Sacred Art in East and West: Principles and Methods* (N.L.: Harper Collins Publishers, 1967), 137. Alan L. Watts elaborates that such paintings were done rapidly in order to record a spiritual revelation before it could die. See Alan W. Watts, *The Spirit of Zen: A way of life, work, and art in the Far East* (New York: Grove Press, 1958), 106-7.

^{vi} Francois Cheng, *Empty and Full: The Language of Chinese Painting*, trans. Michael H. Kohn (Boston: Shambhala Publications, Inc., 1994), 8.

^{vii} Hiroshi Mizuo, "Composition in the Paintings of Sesshu," *Japan Quarterly* 18, no. 3 (1971): 290. Other useful articulations of this expressive purpose include Grilli's insightful comment, "In Zen terms, [this art] 'goes directly to the heart of nature.' They chose the most poetically concentrated and materially abbreviated paintings, works that sought to grasp a philosophic essence in the fewest strokes of an ink-laden brush." See Grilli, 6. The six maxims of Hsieh Ho are also helpful: "1. The creative spirit must identify itself with the rhythm of the cosmic life; 2. The brush must express the intimate structure of things; 3. The likeness will be established by the outlines; 4. The particular appearances of things will be conveyed by colour; 5. The groupings must be co-ordinated according to a plan; 6. Tradition must be perpetuated through the models it provides." See Burckhardt, 135.

^{viii} Mizuo justifies its status as a masterpiece because Sesshu manages "representing nature as she really is; while reflecting the changes of the four seasons, it succeeds in depicting with absolute self-confidence the everlasting soul of nature.... A calmly considered record of Sesshu's affirmations in the face of the intrinsic soul of changeless nature." See Mizuo, 293.

^{ix} Reiko Chiba, *Sesshu's Long Scroll: A Zen Landscape Journey* (Rutland, VT: Charles E. Tuttle Company, 1969), 6.

^x Covell, 66.

^{xi} Ibid.

^{xii} Dennis L. Komac, "Sesshu Toyo: His Masters, His Life, His Work" (MA diss., San Diego State University, 1979), 33, 37.

^{xiii} Covell, 67.

^{xiv} It was deemed inappropriate for an artist to even sign and date his works until after he had reached the age of sixty. Ibid, 39.

^{xv} D.T. Suzuki explains, "in the beginning of Zen history a question was brought up by the pupil to the notice of the master, who thereby gauged the mental state of the questioner and knew what necessary help to give him... to awaken him to realization." For example, "A monk asked Chao-chou, 'What is the meaning of the First Patriarch's visit to China?'" "The cypress tree in the front courtyard." See: Daisetz T. Suzuki, *Zen Buddhism: Selected Writings of D.T. Suzuki*, ed. William Barrett, (N.L.: Doubleday Publishing, 1996), 160-1.

^{xvi} Watts, 69.

^{xvii} Suzuki, 160.

^{xviii} Watts, 69.

^{xix} Ibid.

^{xx} Suzuki, 135.

^{xxi} Mizuo, 288.

^{xxii} Burckhardt, 136.

^{xxiii} Mizuo, 292.

^{xxiv} Burckhardt, 135.

^{xxv} Asian scrolls are viewed from right to left.

^{xxvi} Ibid., 136.

^{xxvii} When Francois Cheng's description of Taoist cosmology is brought to bear, one could consider such surprisingly thick fog an expression of Emptiness and its relationship with the surrounding landscape elements (rocks, foliage, water). According to Cheng, in landscape, interaction between mountain and water is negotiated by 'median emptiness' much like yin and yang, their interaction making up the primordial 'Three.' The idea is worth further inquiry, but does not accord with the central focus of this paper. See: Cheng, 64, 83-7.

^{xxviii} Suzuki, 133.

^{xxix} Watts, 71.

^{xxx} Suzuki, 133.

^{xxxi} Cheng defines 'reciprocal becoming' using a wonderfully descriptive quote of Shih T'ao: "The sea possesses a vast onrushing; the mountain possesses a latent harboring.

The sea engulfs and vomits; the mountain prostrates and bows. The sea can manifest a soul; the mountain can be the bearer of a rhythm. The mountain, with its superimposition of peaks, its succession of precipices, its secret valleys and its deep abysses... its vapors, its mists and dews... make us think of the onrushing, the engulfing, the surging of the sea. But all of that is not the soul that the sea itself manifests. These are only the qualities of the sea that the mountain appropriates. The sea can also appropriate the character of the mountain... He who only grasps the sea at the expense of the mountain or the mountain only at the expense of the sea—in truth, such a person has but dull perception! ... The mountain is the sea and the sea is the mountain.”
see Cheng, 85-6.

xxxii Suzuki, 138.

xxxiii Ibid. 245.

xxxiv Watts, 72-3.

xxxv Ibid., 70.

xxxvi Ibid., 71.

xxxvii Ibid., 108.

xxxviii Fernando G. Gutierrez, “Sesshu and His Masters,” *Monumenta Nipponica* 16, no. 3 (1961).

xxxix Cheng, 63-4.

xl Watts, 74.

xli Ibid.

xlii Ibid., 70.

xliii Suzuki, 34.

xliv Ibid., 134.

xlvi Ibid., 160-1.

xlvi Chiba, 3.



Fig. 1. Sesshu Toyo, *Landscape Scroll*, late 15th c. Makimono, ink with slight coloring on paper. 40.0 x 1807.5 cm. Coll. Mr. Mori-Motomichi, Yamaguchi. Reproduced from Nobuo Kumagai, Sesshu Toyo (1956), N.P.



Fig. 2. Sesshu Toyo, *Landscape Scroll*, late 15th c. Makimono, ink with slight coloring on paper. 40.0 x 1807.5 cm. Coll. Mr. Mori-Motomichi, Yamaguchi. Reproduced from Nobuo Kumagai, Sesshu Toyo (1956), N.P.



Fig. 3. Sesshu Toyo, *Landscape Scroll*, late 15th c. Makimono, ink with slight coloring on paper. 40.0 x 1807.5 cm. Coll. Mr. Mori-Motomichi, Yamaguchi. Reproduced from Nobuo Kumagai, Sesshu Toyo (1956), N.P.



Fig. 4. Sesshu Toyo, *Landscape Scroll*, late 15th c. Makimono, ink with slight coloring on paper. 40.0 x 1807.5 cm. Coll. Mr. Mori-Motomichi, Yamaguchi. Reproduced from Nobuo Kumagai, Sesshu Toyo (1956), N.P.



Fig. 5. Sesshu Toyo, *Landscape Scroll*, late 15th c. Makimono, ink with slight coloring on paper. 40.0 x 1807.5 cm. Coll. Mr. Mori-Motomichi, Yamaguchi. Reproduced from Nobuo Kumagai, *Sesshu Toyo* (1956), N.P.

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